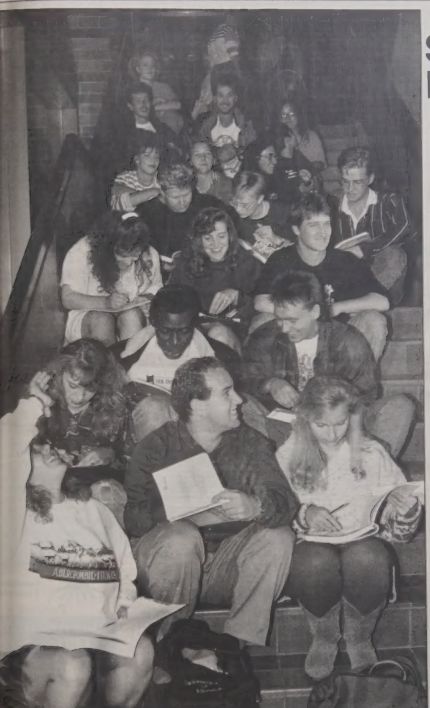
The Gateway

University of Alberta Students' Newspaper Since 1910

Thursday September 20, 1990



Sean Conkell

Students protest library hours

by Gil McGowan

In an effort to preserve the quality of their education, students from all over campus staged a "study-in" Tuesday night to protest the administration's decision to reduce library hours.

Following the lead of Student Union organizers, students began to gather in Rutherford library (North) at nine o'clock.

By ten o'clock -- the time when the library was supposed to close under the new schedule but two hours before last year's closing time -- student's had filled almost all the study spaces on all of Rutherford's five floors.

There were so many students, in fact, that dozens were forced to study in the stairwells and lounge areas.

In all, about 450 students came through the library's doors between nine and ten, adding to the numerous students who had gathered before that time.

The Student's Union organized the protest in order to let the administration know that students are dissatisfied with the reduction in library hours.

Of the hundreds of students who attended the "study-in" most did not hesitate to voice their opinions.

"I think it's ridiculous that we pay $69 per term for library and computing fees yet they reduce the library hours by over 20 hours per week," said Stefanie Madison, a fourth year sciences student.

Other students were willing to accept reduced library hours but only if the changes were made with needs of students in mind.

"There's always going to be a greater demand than the supply of money. But, if they have to sut a few hours of library time, they should go to the students to tell them where," said Lonny MacLean, a fourth year Arts student.

The SU was also upset that elected student representatives had not been involved in the decision-making process. By demonstrating, the SU hoped to ensure that this kind of process would never be employed again.

"We needed to prove a point," said SU president Suresh Mustapha.

"We needed to prove that students were, indeed, concerned about the reduction in hours and it wasn't just the Student's Union speaking."

Mustapha was satisfied with the attendance at the demonstration and hoped that it would prompt the administration to take quick remedial action.

"It's fine to talk about alternatives for January, but we need something happening right now because we have a critical shortage of study space and mid-terms will be starting in two or three weeks," he said.

Chief Librarian Ernie Ingles was also impressed by the turnout for the demonstration and promised to take the students' message to heart.

"I'm absolutely delighted that the students are here," he said. "My only regret is that I ordered coffee and donuts for everybody and it hasn't shown up yet."

After meeting with representatives from the SU Monday afternoon, Ingles and University vice-president for student and academic services Lois Stanford agreed to extend hours in Cameron library to midnight on weeknights. They also agreed to consider other alternatives such as extending weekend hours and staggering operating hours in the two main libraries, Cameron and Rutherford, so that at least one library would be open late and on weekends.

Mustapha is pleased with the promised changes but he hopes that more can be done to ensure extended access to quality study space.

"It's a major success, but it's not enough."

Mustapha said that negotiations over library hours will have to continue at least until the SU has had a chance to compile the results from a library-user survey that it circulated at the demonstration. Once this information has been gathered, the SU will be able to tell the administration where and when students study.

In the meantime, Mustapha wants to encourage changes in the campus bureaucracy that would ensure that future changes in library hours have the approval of elected student representatives.

Towards this end, Mustapha plans to introduce a motion to the General Faculties Council (GFC) asking that all future changes to library hours be approved by the GFC or the GFC executive -- two governing bodies that include elected student representatives.

Presse Active

La Faculte Saint-Jean

INSIDE:

Rez invaded from outside - p.3
Library steam vented - p.6
New old road story - p.13
Soccer teams set - p.17
Comics a-poppin' - p.22

don't envy you guys tonight"
Brian Niles, SU Registries
rector. Many thanks from *The*
teway, Sir Niles, for you and
ur services' gracious assistance.

AIR TIGHT

Student Legal Services of Edmonton

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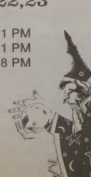

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Uncertainty over decline

by Lee Craig

Preliminary figures show that university enrollment is down 1.4% in total, with a noticeable decline in the faculties of Arts and Science and a slight increase in the faculty of Education.

Peter Meekison, up academic believes the numbers are fairly close to what the final figures will be in December, when the university presents their budget to the government. Any change would occur because of last minute course changes or withdrawals.

Of the reasons why the numbers are dropping Meekison said, "We are unsure at present why the decline is occurring, however it is possible that the policies we have instilled have affected enrollment. Until we look into it further, we won't know for sure, although one possible reason is that enrollment is leveling off, as the Department of Advanced Education predicted."

Regarding the increase in education, Meekison said, "We really do not know for certain at present. I would suggest it is because of an increased demand for teachers."

Meekison added that studies will be done, to see where the decrease is predominently from, either with new students entering university for the first time or transfer students from other educational institutions. He pointed out that a key factor in next year's budget is to predict the numbers of students that will be in university.

The University's Board of Governors set a goal last year of 24,000 for overall enrollment by 1994-95. According to Brian Silzer, associate up and Registrar, this would mean a decrease of approximately 400 students a year, which in total is 1600 over four years.

"Circumstances within the university, as well as outside, have and will affect enrollment. One possibility is that enrollment has peaked, as has been forecasted for several years by government agencies. This would involve the general aging of the population as baby boomers and their children get older. During periods of slower economic growth, as in the late 80's, people came back to school to upgrade their education. Perhaps this is now easing off," Silzer said, "As well, some university policies, such as raising the minimum transfer GPA for out of province transfer sutdents have had an effect."

However, Silzer also pointed out that quotas in the faculties of Arts, Science and Education will not be in effect until 1991-92.

"as quotas do no come into effect until 1991-92, we were instructed this year to maintain the status quo, the same enrollment as last year. By doing this, we are giving students advanced warning for when the quotas do come into effect."

Silzer further stated that although students in Arts, for example, with a 70% average, had to wait until other applications with a higher average were processed this year, these students did eventually get in.

Jason Forth, SL vp academic disagrees with Silzer, over whether the present system is a fa... is very obvious that an ... cap is a quota. If more ... a 73% average, then ... with a lower average ... have been able to com... year."

Forth added, "This issue ... the old question of acce... versus high quality. I be... the university should be ... cerned with the ... education and the ... with accessibility. W... library fees, crowded ... and cuts in library ... quality of our educa... decreased dramatically ... the university is cutting ad... and increasing tuition, ... better be addressed."

Stephan Downes, Ga... ent, also believes that the ... of university education ... great deal of trouble.

Full-time graduate ... enrollment has droppe... 2,101 last August to 2,0... part-time enrollment has ... ed by 43 students to 839. ... sees financial reasons as a ... cause.

"With fees increas... teaching assistant salaries ... raised, many graduate ... have to take part-time ... are only able to contin... education part-time. ... weird, but it is a trem... victory to see graduate ... currently living at half the ... line. Their financial situa... a huge squeeze on their ... continue their education ... well."

Cont. page 5

Judge goes to Supreme Cour

by G. Paul Skelhorne

Recent Supreme Court appointee W.A. Stevenson is not only an Albertan, but he has strong ties to the University as well.

Stevenson graduated from the U of A in 1957 with a gold medal, awarded for achieving the highest standing in his program. In 1958 he was admitted to the Bar, and began practicing law.

Stevenson's relationship with the University didn't end there, however. Although practicing law, Stevenson worked as a sessional lecturer from 1962 until 1968. In 1968 he moved to full-time teaching, continuing until 1970, when he returned to sessional teaching until his appointment to Supreme Court this year.

The U of A connection to the Supreme Court doesn't e... Stevenson, however. Of t... judges who sit in the ... highest court, three ... connections to the Univer... Like Justice Stevenson, Je... Justice McLaughlin ... graduate of the U of A ... program, and the Chief ... LaForest is a former dean ...

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Non-students allowed to live in rez

by Karen Cho

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"We're very upset about this," said David Lazechko, a represen-

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However, Lazechko insists that he is not being unreasonable. With 45 vacancies in Galbraith House, he is perfectly aware that there is indeed a money crunch. "All we're looking for is better

where the vacancies must be filled immediately.

According to Bruch, considerable efforts have been made to try to get students to move into Galbraith House. However, the group of possible residences for students has dried up. 45 vacancies translates to $19,000 per

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"Our department is committed to discuss issues with students but every now and then, something happens when there is not a lot of room for discussion," said Bruch. Ultimately, he feels that the University should not have to carry the cost

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"Non-students may not understand the pressures students will face during mid-term week and finals," says Wilson. Her biggest concern is that if non-students are allowed to live in Michener Park, that proportion may expand, thereby causing dissatisfied students to evacuate the premises altogether.

In a meeting that occurred September 18 between Housing and Food Services and the MPCA, the option of placing non-academic University staff in Galbraith House was raised. The MPCA has also suggested that Housing and Food Services check the references of potential occupants.

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Morouney stressed the importance of feminist research being recognized. "Our aim is for this information to be presented to students, faculty, and other women in the community, to provide a more open atmosphere.

Dr. Jeri Wine of the Ontario Institute for Studies in Education will be present Friday night at the opening of the forum. Dr. Wine's main research involves the study of violence against women.

Also present Friday will be Jane Karstaedt, of the Edmonton Sexual Assault Centre.

The forum will take place in the Education North Building, Room 2-115, 6:00-9:30 Friday evening and 8:00 am-4:45 pm Saturday.

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FUNNY ABOUT LOVE

Young free spirit Mary Stuart Masterson (inset) further complicates the troubled marriage of Gene Wilder and Christine Lahti.

FOR GENE WILDE

ROMANCE IS N

LAUGHING MATTE

Duffy and Meg are an unusual '90s couple — they're happily married. That is, until Meg decides she wants to have children. Then Duffy has a typical '90s problem — he's not sure *what* he wants.

Funny About Love is a romantic comedy starring Gene Wilder as Duffy Bergman, a political cartoonist living in New York City. His wife, Meg (Christine Lahti), is a successful restaurateur who believes their affluent yuppie lifestyle will only be complete when baby makes three. Duffy is not convinced that parenthood is the right option for them.

Ironically, as Meg is forced to concentrate on her career, Duffy becomes more and more convinced of the joy of having babies.

Unfortunately, love isn't enough to patch-up this confused couple's differences.

Enter Daphne Delillo, a woman young enough to be Duffy's daughter. Daphne (Mary Stuart Masterson) is a free spirit; she is vivacious and uninhibited. The mutual attraction of Daphne and Duffy make anything and everything possible. Isn't love a funny thing?

Funny About Love is directed by Leonard Nimoy *(Three Men and a Baby, Star Trek III* and *IV).* He says, "Duffy is a guy who should have grown up some time ago — but like so many of us, he has to be dragged kicking and screaming into maturity."

Gene Wilder is at his best playing men who haven't quite grown up. From *The Woman in Red* (which also featured Wilder's late wife Gilda Radner) and *Young Frankenstein* to his Academy-award-nominated role in *The Producers,* Wilder is also a master of physical comedy.

Funny About Love is a change for him, requiring a more subtle and psychological approach. "This comedy is different from anything I've done before," says Wilder. "Duffy is a character who is ruled by instinct and emotion."

Meg (Lahti) is the more rational of the two. Lahti has only recently made the transition to comedy roles. Prior to **Funny About Love** and *Gross Anatomy,* she was featured in such dramatic fi *Running on Empty* and Wi *Life is it, Anyway?*

Mary Masterson *(Immediate Family, Some of Wonderful)* completes Fa **About Love**'s triangle. Her character exudes such joie vivre that she forces the ne serious Duffy into redesigni love life and rethinking his

Funny About Love opens Friday, September 21st at th across Canada.

— **Nicole-marie Squires**

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WELCOME HOME ROXY CARMICHAEL

High school can be a living hell. But everything *does* get sorted out in the end. Jocks, debs and assorted snobs become zeros and look back on school as the best time in their lives. Meanwhile the dweebs, quiet and "different" kids who are quite fit in, are often rewarded for their offbeat gifts and talents. Every headline or trophy winner, their triumph over their former cool schoolmates.

Winona Ryder has experienced the transition earlier than most. The girl with incredibly big eyes gave up high school to start tutoring and motion picture stardom.

Sometimes it'll be talking with friend, Helene, who's still back in school," she says. "I think, 'I would be fun to be like Helene, being on the track team and going to the Valentine's Day dance and stuff like that. But then I know I don't really have it in me to be the social thing. I was always more the geeky.'"

It takes sense, then, that the girl who is Winona, Minn., has shone brightly playing the teen outsider who sees through the phoniness in roles such as Lydia, the film-obsessed teen who befriends the ghosts in *Beetlejuice*, the rebel high-school student who leads the ruthless clique of girls in *Heathers*.

Dubbing her the "voice of reason" in the films, *Rolling Stone* magazine enthused that Ryder "is just wacky enough to get the hang of modern life and savvy enough to play against it."

Once again plays the voice of reason, albeit a somewhat different voice, in **Welcome Home, Roxy Carmichael**. The film, directed by Jim Abrahams (*Airplane!*, *Police Academy*), looks at the transition from high school to college from several angles.

The almost-unseen Roxy named Carmichael is a former high-school queen in a nondescript small Ohio town called Clyde. But after leaving Clyde, Roxy becomes a huge star, and you brag about having had a homecoming, even if you were snubbed her.

When Roxy briefly returns to Clyde to lend her name to the Carmichael Center for Biology and Drama, the story goes mad — each for his own reasons.

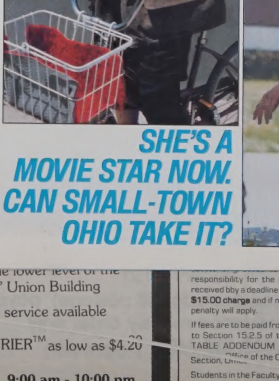
The ensuing ersatz society crowd, it's an opportunity to display what they've for finery. For town straight-arrow Denton Webb (Jeff Daniels), it's an uncomfortable reunion with a woman whose child he fathered in high school. And for the iconoclastic Dinky Bossetti (Ryder), a teenaged orphan who rejects Clyde just as Roxy did decades earlier, it's a chance to meet the woman who embodies all her dreams.

Distractions abound — such as guidance counsellors and fickle would-be boyfriends — but the appeal of a major celebrity whose life seems to parallel her own is irresistible. "I think what attracted me to play Dinky was her honesty," explains Ryder. "She says whatever she thinks to the point where it is shocking. The route Dinky chooses to find herself is a very original one. I identified with Dinky and understand her desire to be accepted on her own terms."

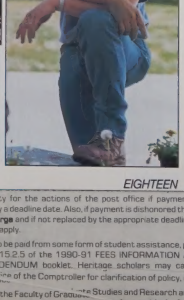
And as for Roxy? "She was an eccentric and an outcast. And it's interesting to see how people's attitudes toward her have changed."

Welcome Home, Roxy Carmichael opens Friday, October 12th at theatres across Canada.

— Jim Slotek



Winona Ryder (left), town rebel, and Jeff Daniels (below), town straight-arrow.



SHE'S A MOVIE STAR NOW. CAN SMALL-TOWN OHIO TAKE IT?

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GRAVEYARD SHIFT

STEPHEN KING SPINS A TERRIFYING TEXTILE-MILL YARN

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King's **Graveyard Shift**.

Graveyard Shift is horrormeister Stephen King's 16th story to make it to the screen.

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SEPT 21,2

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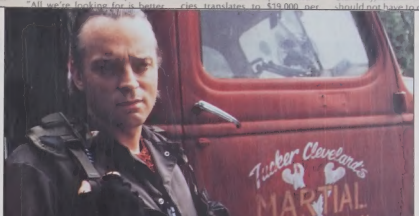

Brad Dourif plays Vietnam-vet Tucker Cleveland, an exterminator obsessed with destroying rats.

...short story, it's the *16th* ...tory to make it to the screen. ...e surprise — it takes place ...mall town in Maine. ...place is the moody, ...ased village of Gates Falls, ...an abandoned textile mill ...ious history is being ...ned. Brad Dourif, who has ...e career out of playing ...n movies such as *Ragtime* ...*ue Velvet*, is the Vietnam-...med-exterminator who's ...o clear the rats out of the ...'s basement. Stephen ...is the loathsome mill fore-...verseeing the crew of ...rs (including Kelly Wolf and ...Andrews) cleaning out the ...

...t the crew finds is some-...rger than a rat: a ravenous, ...ed-out creature that makes ...t beneath a cemetery ...kle the mill. Director Ralph ...ton calls his translucent-...ed creature "the next gener-...n the development of ...magic." (Where is Walt ...r when you need him?) ...pseless any personal ...lef as a pattern for the ...ss in his novels. "Basi-...m just a very boring guy," ...e married father of three. ...he told *Time*, if his novels ...Maine what Godzilla is to ...there may be a deep-...reason. In his teens in ...King read sci-fi novels by ...d Matheson and watched the *Twilight Zone* on TV.

"I [also] read *Peyton Place* and *Kings Row*. I understood instinctively that these authors were talking about the small-town caste society that I grew up in; the veil of hypocrisy, what people hide behind.

"I understood that I could write about my own milieu and combine it with Matheson's approach and it worked like a bandit."

He cautions that as a grown-up, he's shucked any long-term animosity toward his verdant home state. He has, after all, stayed there. "Maine is far and away better for a couple of hicks like us," he says about himself and his wife, Tabitha. "And it's better for the kids."

Not that he's the typical Bangor resident — the railings around his house are decorated with wrought-iron vampire bats.

Graveyard Shift opens Friday, October 26th at theatres across Canada.

— Jim Slotek

k (Stephen Macht, above right) is the tyrannical mill foreman.

Ilona Margolis confronts the creature.

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Fees Section

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For information on this and other [illegible]

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"Circumstances within the university, as well as outside, have and will affect enrollment. One, the present system is a[illegible] is very obvious that an[illegible] cap is a quota. If more [illegible] a 73% average, then [illegible] with a lower average [illegible] have been able to com[illegible] year."

Forth added, "This [illegible] the old question of [illegible]

THE LONG WALK HOME

Academy Award-winner Sissy Spacek is Miriam Thompson, and Whoopi Goldberg is Odessa Cotter in director Richard Pearce's "The Long Walk Home." The story is set in Montgomery, Alabama in 1955, where the black boycott of public transportation forever alters American society and changes the lives of Miriam, a white housewife, and her black maid Odessa. Miriam defies her husband Norman, for whom the division of races is an unquestioned fact of life, by driving Odessa to and from work during the boycott. White resistance to the boycott intensifies and grows violent, but because of her love and respect for Odessa, and because she has learned to challenge all that she has ever been taught about black and white, Miriam now gives her total support to the struggle for integration.

THE KRAYS

This British box-office hit is based on the true story of [illegible] brothers still behind bars for the violent crimes [illegible] mitted in England during the 1950's and 1960's. [illegible] stars pop duo Gary and Martin Kemp of Spandau Ballet fame and Billie Whitelaw. Directed by Peter Medak.

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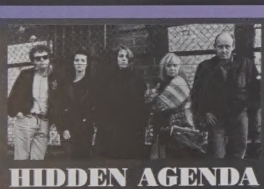
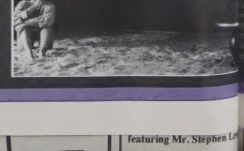


HIDDEN AGENDA

Winner of the Jury Prize, 1990 Cannes Film Festival - Frances McDormand, Brian Cox and Brad Dourif star in this political thriller set in 1980's Northern Ireland. The murder of an American civil rights activist and the ensuing distortion of facts point to an ugly conspiracy of politicians, civil servants and industrialists. Ken Loach directs.

MOODY BEACH

Simon, a 40 year-old bailiff bored with his job, inherits [illegible] mother's Florida-coast house after her sudden death. [illegible] quits his job and moves there, where he is confronted [illegible] a squatter, Laurence, a beautiful French woman who is [illegible] ning a living by selling his mother's antiques. Gradually [illegible] fall in love, but must face cultural and materialistic [illegible] ferences; he is rejecting stability and comfort,while she [illegible] searching for the opposite. Stars Michel Côté ("Cinéma Bar") and Claire Nebout, produced by Pierre Gendron ("Jesus of Montreal") and directed by Richard Roy.



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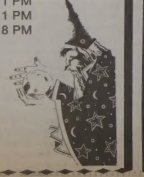

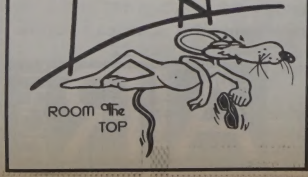

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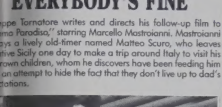
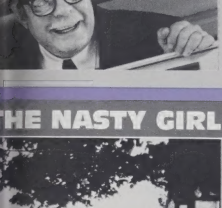
EVERYBODY'S FINE

ppe Tornatore writes and directs his follow-up film to
ma Paradiso," starring Marcello Mastroianni. Mastroianni
ys a lively old-timer named Matteo Scuro, who leaves
tive Sicily one day to make a trip around Italy to visit his
own children, whom he discovers have been feeding him
an attempt to hide the fact that they don't live up to dad's
tations.



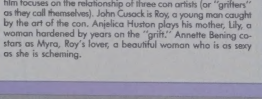
THE NASTY GIRL



er of the Silver Bear for Best Director at the 1990 Berlin
stival, "Nasty Girl" is a German comedy written and
ed by Michael Verhoeven and starring Lena Stolze. Son-
a bookgirl living in Germany who wins a European essay
petition and is awarded the town's "Silver Medal" by the
. She chooses a follow-up topic of "My Home Town Dur-
e Third Reich", but is greatly discouraged by those holding
hunon. Years later, after marrying and having children,
continues her task, provoking certain members of the
to come closer and closer to silencing her.

THE GRIFTERS

With "The Grifters," based on the Jim Thompson novel of the same name, director Stephen Frears ("Dangerous Liaisons") pays tribute to the film noir of the 40's and 50's. The first presentation of Martin Scorsese's new production company, "The Grifters" is a stylish mix of suspense, humor and seduction. The film focuses on the relationship of three con artists (or "grifters" as they call themselves). John Cusack is Roy, a young man caught by the art of the con. Anjelica Huston plays his mother, Lily, a woman hardened by years on the "grift." Annette Bening co-stars as Myra, Roy's lover, a beautiful woman who is as sexy as she is scheming.



VINCENT & THEO

The story of the brothers Van Gogh: Vincent, the great painter, whose work is known throughout the world, and Theo, the art dealer, whom few people know about, but whose lifelong love and support for his brother made the paintings possible. Released to coincide with the 100th anniversary of Vincent's death, the film stars Tim Roth ("The Cook, The Thief, His Wife and Her Lover") and Paul Rhys ("Little Dorrit") and was directed by Robert Altman.

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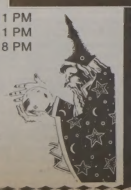

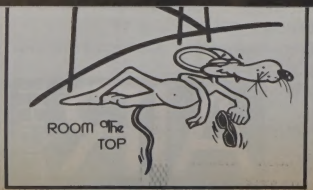

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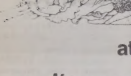

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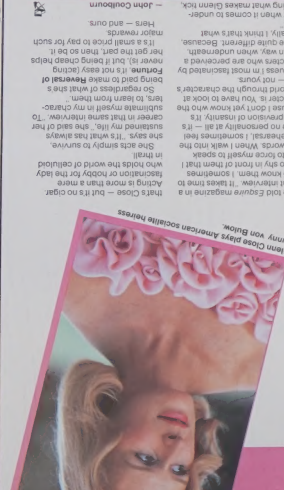
ELEVEN

When his wife slips into a coma, Klaus von Bulow (Jeremy Irons) is charged with attempted murder.



Claim Close plays American socialite heiress Sunny von Bulow.

EVERSAL
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Dead Ringers). affords Close the opportunity to work with director Barnet Schlecter (Moose Teach-ment for Betty snapped The Bell Jars with-

ion Close isn't easy to do cheap ns to be cheap indeed, any ...ctress ...movietyper. who ...ndeed, any ...e since ...ng roles, being ...Klaus (played on ...ed of attempting ...e - a cringe ...returned in ...ing that the ...ing film ...poor little rich girl ...ornamented ...ing their ...ing psychotics ...ful ...ng very hard to ...ng that ...ng very much ...ng the ...ng that ...ng loves to work.

Close's Oscar-nominated performance in Barry Levinson's Diner was the highlight of her career. Despite a reputation for being difficult on the set, Close has starred in a number of critically acclaimed films, including The World According to Garp, The Natural and Fatal Attraction. Her performance in the latter, playing a woman driven to the point of madness by a married lover, earned her an Academy Award nomination. It is a crying round of "more-ghastly-than-Glenn-Close" parts. But again, Close doted 'em with an all-encompassing portrayal of a tragic heroine.

Close's Oscar-nominated performance in Fatal Attraction is a textbook example of how to play a character that is not only unsympathetic, but downright unlikeable. I think that's because I think Close is a good actress who is not afraid to take risks with her characters. She's not afraid to look bad, to be unlikeable, to be unsympathetic. She's not afraid to be ugly. She's not afraid to be human.

But when it comes to understanding what makes Glenn tick, she's as much a mystery as ever.

— John Colbourn

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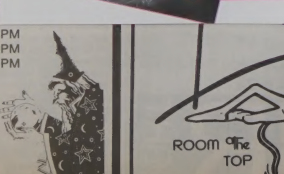

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TRIBUTE

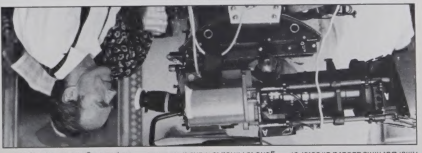
WHITE HUNTER, BLACK HEART

STARS CLINT EASTWOOD

Dozens of film directors have had minor acting roles in other directors' films. John Huston is probably the most notable among them, having played the most substantial characters in such memorable films as *Chinatown* and *Winter Kills*. But films about a director of a film as the central character are few in number.

Now we have an important new film, **White Hunter, Black Heart**, produced and directed by Clint Eastwood, in which he plays the leading role of director John Wilson. Adapted from the 1955 novel of the same name by Peter Viertel, **White Hunter, Black Heart** is about a director who has gone to Africa to make a film. The director, John Wilson, is actually based on John Huston, who directed *The African Queen* in the Congo in 1951 — a film now rightly regarded as a classic of the cinema.

John Huston always liked to have a group of friends around him. Before filming *The African Queen*, he brought Peter Viertel to Africa with him to make some script changes. His subsequent



novel, **White Hunter, Black Heart** recalls the drama, hilarity and unpredictable events that took place prior to the start of filming. It was hardly complimentary to Huston, but Huston, with his own sense of humor, never complained about it and laughed it off.

In the film, John Wilson arrives in Africa with his writer-friend, Pete Verrill (played by Jeff Fahey) and his antagonistic producer, Paul Landers (who is based on real-life producer Sam Spiegel). Verill, of course, is Viertel, who wrote the screenplay from his novel in collaboration with James Bridges and Burt Kennedy.

While waiting for filming preparations to be completed, the restless and energetic Wilson becomes obsessed with killing a bull elephant. The African elephant is difficult to hunt and requires an expert marksman to kill it. What transpires is the pitting of an aggressive man given to violent action against the largest and most regal animal on earth. The confrontation between the brilliant hunter-filmmaker and this unpredictable beast develops into a riveting drama.

For Eastwood, the role held many facets that appealed to him. "Wilson is an interesting guy," Eastwood explains, "because he doesn't stand back and just le[t] things happen. He has a larg[er,] more expansive view of life, which goes beyond his job. [He] isn't motivated by money or recognition. He's after the ex[peri]ence, which makes him extre[me] in his approach. He's uncom[pro]mising and in the end he pay[s] the price."

Art and life mirror each other as director Eastwood plays a rugged character based on legendary filmmaker John Huston.

White Hunter, Black Hear[t] filmed partly in England. Th[e] African segments were filme[d] in Kariba, Zimbabwe, where Eastwood arrived on June 1[...] 1989, for eight weeks of loc[ation] work. This shooting time wa[s] divided between Lake Karib[a] Fothergill Island, a national [...] reserve famous for its herds [of] antelope, water buffalo and elephants.

To film the elephant seque[nces] he hired world-famous natur[alist] and cameraman Simon Trev[or] who worked on *Gorillas in th[e] Mist* and whose concern an[d] empathy for the African ele[phant] is legendary. He worked wit[h] cinematographer Jack Gree[n] who photographed Eastwo[od's] *Heartbreak Ridge*, *Pink Cad[illac]* and *Bird*. **White Hunter, Bla[ck] Heart** is Eastwood's 20th fil[m] [for] Warner Bros. and his 14th a[s] director, beginning with *Pla[y] Misty for Me* in 1971.

The actress Kay Gibson (b[ased] on Katharine Hepburn) is pl[ayed] by Marisa Berenson. Miss Hepburn's recently publishe[d] book *The Making of the Afri[can] Queen* provides more intere[sting] glimpses into John Huston at work.

If a film had to be made fr[om] **White Hunter, Black Heart**, Eastwood was the best choi[ce to] do it. In many ways he resem[bles] Huston in his work and mora[l] code. His films as actor and director have always been p[art of] the system but he, like Hust[on,] has remained outside and in[de]pendent of it. While Huston [had] his wildly emotional entangl[e]ments with women, he was [...] much a man's man — adven[tur]ous and hard-drinking. East[wood] has had his share of tumultu[ous] relationships with the oppo[site] sex and has established him [...] as a rugged and forthright character, onscreen and off. Lacking only Huston's expr[...] and poetic charm, his work, [like] Huston's, has embraced the trivial, the masterful and the deeply personal. They diffe[r] perhaps in the matter of mo[ney.] Huston never had any. East[wood] has a fistful of dollars.

— **Gerald Pratley**

Editor's Note: Gerald Pratle[y is] the author of *The Cinema o[f John] Huston* and was a close frie[nd of] the director, visiting him on [some] of his locations. He did not, however, go hunting with hi[m.]

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Morouney stressed the importance of feminist research being recognized. "Our aim is for this information to be presented to students, faculty, and other women in the community, to provide a more open atmosphere.

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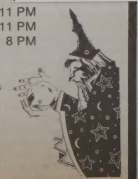

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Karen Cho

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MEMPHIS BELL...

A SOARING WWII ADVENTUR...

The setting is war-torn England, 1943. The *Memphis Belle*, a B-17 bomber, is about to depart on her 25th mission over enemy territory. She's the first of the "Flying Fortress" bombers to notch up as many as 24 successful missions. If this massive plane and her daring young American crew survive this final flight, they will return home as heroes. The Nazis are determined to see that this doesn't happen.

Memphis Belle, directed by Michael Caton-Jones (*Scandal*), is a historically accurate war movie, inspired by William Wyler's 1944 documentary about the exploits of the *Memphis Belle*. (Wyler actually flew on five missions with the *Belle* to get his footage.)

The film stars a cross section of America's brightest actors. Matthew Modine (*Married to the Mob*) heads the crew of the B-17. Other crew members include Eric Stoltz (*Mask*), D.B. Sweeney (*Gardens of Stone*) and Tate Donovan (*Clean and Sober*).

Two-time Oscar nominee John Lithgow (*The World According to Garp, Terms of Endearment*) plays the public-relations officer who arrives on the British base to orchestrate the return of the *Belle* and her crew to America. It's all part of a huge publicity drive to stimulate war-bond sales and renew flagging morale. But first, the bomber has to survive the deadly German attacks.

Producer David Puttnam (*Chariots of Fire, The Mission*) sought to make **Memphis Belle** as realistic as possible. For starters, he sent all the actors playing crew members to a British boot camp for a week. "They treated us like dogs," says Stoltz. "They made us all sleep in the same room, get up at five and exercise, swim in a freezing lake, and generally just tortured us. We were too tired to resist."

While the cast got into shape, associate producer Eric Rattray located planes of Second World War vintage and brought them to England. He collected five B-17s (two from the U.S., two from France and one from England), three Messerschmidts and eight Mustangs.

According to producer Puttnam, the movie presents an opportunity to go back to a time when priorities seemed more clearly defined; when the "me generation" didn't exist. "**Memphis Belle** will provide audiences with something that they never tire of," he says. "Real heroes."

— Nicole-marie Squires

TRIBUTE

Crew members (from left: Billy Zane, Matthew Modine, Tate Donovan and D.B. Sweeney) pass the tim... before a crucial bombing mission.

Modine (right), head of the B-17's crew, with John Lith... a public-relations officer wh... wants to use the *Belle* to stimulate enthusiasm for th... war effort.

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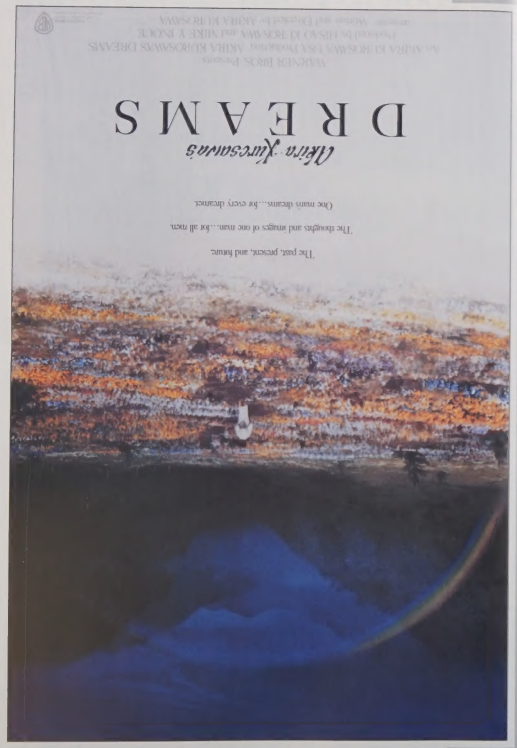
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TRIBUTE

DREAMS
AKIRA KUROSAWA'S LYRICAL VISION

Above: Director-writer Kurosawa sets up a shot for a sequence called "Sunshine Through the Rain." Below: In "Village of the Watermills," an old man (Chishu Ryu) leads a funeral procession.

Perhaps legendary director Akira Kurosawa will always view himself as a failed painter. But over the last decade or so, it has been his vivid drawings of his theatrical visions — for films such as *Ran*, *Kagemusha*, and now **Dreams** — that have convinced investors to finance some of his greatest and most personal films.

Early in Kurosawa's career, he directed populist films, inspiring a generation of American filmmakers such as Steven Spielberg, Francis Ford Coppola, Martin Scorsese and George Lucas. Later in life (he's now 80 and going blind), he has increasingly turned to the natural world to appropriate beautiful, haunting images that both inform and frighten.

"The theme is nostalgia — nostalgia toward the loss of Mother Nature and with it, the loss of the heart of mankind," Kurosawa told the crew during the filming of one of the eight sequences that constitute **Dreams**. "Therefore the images of nature in this sequence must be extremely vivid. It must be so powerful that nature's energy must burst forth from the screen."

The film is largely the painstaking re-creation of eight of Kurosawa's dreams. He refers to dreams as "the fruit of pure and earnest human desire," unfettered, fearless and brave.

One dream features Scorsese playing van Gogh, a painter Kurosawa admired when he was a struggling young artist. An expert at illusion, Kurosawa manipulates the scene so that the film's protagonist, the ubiquitous Everyman at various life stages, seems to walk into a van Gogh painting only to find the artist at an easel sketching the same scene. Kurosawa so adeptly effects these changes that it's hard to believe that what we're seeing is not really happening.

Another dream, the film's most disturbing, is about a nuclear-plant explosion that causes Mount Fuji to melt. It is the work of a powerful imagination and of a director determined to expand the boundaries of cinema. Yet in capturing his visions, Kurosawa has never lost touch with the audience.

All of his previous films have been critically acclaimed. In 1954 he created the famous *The Seven Samurai*, which Hollywood remade into the popular western *The Magnificent Seven*.

Following a period of personal misfortune, including a failed suicide, he tried to make *Kagemusha*, however, he was unable to find backing in Japan. Eventually Coppola and Lucas (and Kurosawa's sketches) helped him find capital in the U.S. The resulting masterpiece was another samurai drama: A tale of a man who becomes a double, or shadow, of a great warrior. Like **Dreams**, it says that fantasy is as important as reality, but cautions that neither can be counted on for the truth.

Five years later, Kurosawa created *Ran*, a 15th-century feudal Japanese version of Shakespeare's *King Lear*. At the centre of the film is a father who loses his most precious child because of pride. It was nominated for three Oscars.

At the most recent Academy awards, Kurosawa received a special Oscar. He accepted h award with humility, questioni whether he deserved it: "Wha promise you is that from now will work as hard as I can ma movies, and maybe by follow this path I will achieve an und standing of the true essence cinema and earn this award."

— Nicole-marie Squires

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by Lee Craig

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GOOD FELLAS

... angland Gothic is back. Witness this autumn's cavalcade of organized-crime-inspired offerings: from the Coen ... darkly disturbing *Miller's* ... to Francis Ford Coppola's ... *ather, Part III*.

... is **Good Fellas**, the ... oration between Martin ... (*After Hours*, *The Color* ... and *The Last Temptation* ...) and Robert De Niro (*The* ... *er*, *The Godfather, Part II* ... *Untouchables*).

... *Fellas* is a sweeping, real- ... of mob life as told by ... Pileggi in his best-selling ... The movie ... the seventh colla- ... between Scorsese and De ... grew up within blocks of ... in New York's less-than- ... Lower East Side). The ... their previous pairings ... one movie legend: *Taxi* ... *King of Comedy* and the ... *Raging Bull*.

... to achieving fame, De ... known as Bobby Milk, a ... with a penchant ... into trouble — a back- ... could draw upon to ... explosively violent ... **Good Fellas**. ... brooding take on a buddy movie, explores the gradual evolution of a half-Irish, half-Sicilian kid (Ray Liotta of *Dominick and Eugene* and *Field of Dreams*) who's more-or-less raised by the hoods in a small-time, mob-controlled taxi stand.

"As far back as I can remember, I always wanted to be a gangster," says Henry Hill, the real-life character on whom Liotta's role is based. "To me it meant being somebody in a neighborhood full of nobodies. They did whatever they wanted. They'd double-park in front of the hydrant and nobody ever gave them a ticket. In the summer, when they played cards all night, nobody ever called the cops."

Henry's mentor and father figure is the larger-than-life "wiseguy" played by De Niro. "[He was] one of the most feared guys in the city. He was first locked up at 11 and he was doing hits for the mob bosses when he was 16. But what he really loved to do was steal. Clothes. Razor blades. Booze. Cigarettes. Shrimp and lobsters."

The story, which spans a 30-year period, chronicles Henry's induction into the syndicate and his rearing by the "family." It also explores his complex relationship with his wife, Karen (Lorraine Bracco), and his bonds within the underworld.

Counterbalancing all the violence and theft is high living and a lot of what seems like love. The script (by Pileggi and Scorsese) captures the normalcy and bonhomie that makes mob life attractive to the people in neighborhoods under its sway.

But, gradually, the film also reveals the darker side of gangster life. Henry and James's friendship seems strong. But their line of work doesn't allow for trust or brotherly love.

"Nobody ever tells you that they're going to kill you. It doesn't happen that way," says Henry, the movie's narrator and protagonist. "There aren't any arguments or curses like in the movies. Your murderers come with smiles. They come as your friends."

Top: Robert De Niro (left) plays James Conway, "wiseguy" and father figure to young mobster-in-training Henry Hill (Ray Liotta). Above: Hill and his wife-to-be (Lorraine Bracco) spend an evening at the Copacabana nightclub.

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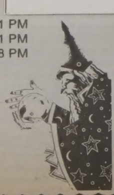

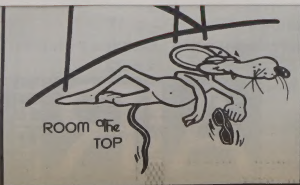

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Non-students allowed to live in rez

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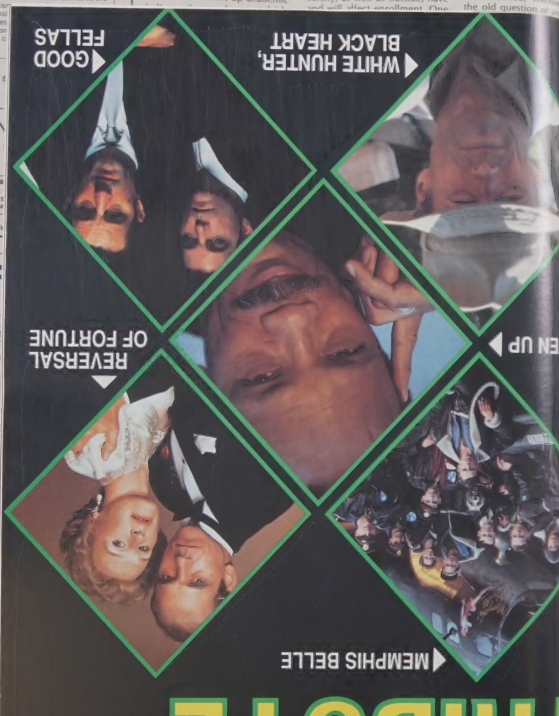

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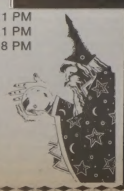

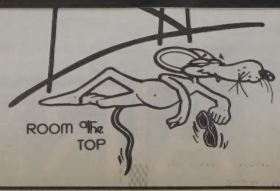

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use Michener Park shares community feeling among students and their families, ko believes that Housing od Services are alienating who are living there. "I do lieve a mixed community in what is exclusively a student housing community is safe to raise our children," he said.

However, Lazechko insists that he is not being unreasonable. With 45 vacancies in Galbraith House, he is perfectly aware that there is indeed a money crunch. "All we're looking for is better communication between the two parties where it would make Michener Park an enjoyable community," said Lazechko. He trusts that long-term goals should be addressed so that things can be worked out to the mutual benefit and advantage of both sides.

Director of Housing and Food Services, David Bruch, said that this is an emergency situation where the vacancies must be filled immediately.

According to Bruch, considerable efforts have been made to try to get students to move into Galbraith House. However, the group of possible residences for students has dried up. 45 vacancies translates to $19,000 per month and that is a serious loss of revenue. "The decision of the move is a reaction to a specific issue of the day. The solution we are proposing is not a long-term major change to policy," said Bruch. Non-students who may move into Galbraith House will sign a 10-month lease until August 31 1991.

Bruch believes that the MPCA is angry because they felt they were not consulted enough about the decision.

"Our department is committed to discuss issues with students but every now and then, something happens when there is not a lot of room for discussion," said Bruch. Ultimately, he feels that the University should not have to carry the cost and that options have to be pursued to alleviate the financial crisis.

Housing and Transport Commissioner, Jody Wilson is sympathetic to the MPCA's position, and feels that placing non-students in Michener Park residences who do not have a tie or moral obligation to the University is disruptive to the Community.

"Non-students may not understand the pressures students will face during mid-term week and finals," says Wilson. Her biggest concern is that if non-students are allowed to live in Michener Park, that proportion may expand, thereby causing dissatisfied students to evacuate the premises altogether.

In a meeting that occurred September 18 between Housing and Food Services and the MPCA, the option of placing non-academic University staff in Galbraith House was raised. The MPCA has also suggested that Housing and Food Services check the references of potential occupants.

ownes condemns non-representative boards

Gil McGowan

students who are asked for on important university ns should be elected not ated, said Graduate Stu- Association president n Downes in an interview esday evening in Ruther- urth library.

nes was reacting to a state- made earlier by Chief an Ernie Ingles, who said dents had not been exclud- the debate that preceeded decision to reduce library

ording to Ingles, the stud- who sit as members of the al faculty Council's Library mittee (GFCLC) were present meeting during which the y hours proposal was ted.

can document the presence dents at every one of the ngs that this was discussed said.

nes was not satisfied with gument, pointing out that of the student members of FCLC had been elected.

"There are exactly two types of student representatives in University governing bodies," Downes said.

"There are students who have been selected by students and students who have been picked because of who they know."

Downes said that in many cases the views held by appointed student committee members are not representative of the views held by the majority of students on campus.

"You can't say that just by having a student on the committee that students were consulted. You have to have students who are representing — as much as possible — the general will of the student population. In this case, this means elected representatives," he said.

Students' Union president Suresh Mustapha agreed that important decisions should not be made without the input of elected student representatives, but he rejected the implication that appointed representatives should be denied a role in the decision making process.

Instead of replacing all appointed representatives with elected ones, Mustapha suggested the authority of appointed representatives be restricted.

"The problem is that they gave a very important responsibility to a committee that works on the periphery of the structure," he said.

"If we have a committee making important decisions like the reduction of library hours, that committee should be returned to a committee that has more broad-based student representation, like the GFC."

With this suggestion in mind, Mustapha plans to introduce a motion to the GFC asking that all GFCLC proposals be approved by the entire council before being enacted.

This change would ensure input from the elected student representatives who sit as members of the GFC.

Pembina plans open house

by Lee Craig

The Friends of Pembina will be holding an Open House this Saturday to celebrate the history of the residence.

The volunteer organization is expecting visits from alumni, many of whom are former Pembina residents, as well as the general public during Open House, which runs from 10 am - 4 pm. Photographs from the archives will be displayed along with tours of the building for all interested visitors.

Of their organization, Mahdis Dorkalam, spokesperson for the group, says, "We are interested in preserving and maintaining Pembina as a student's residence. All of us are extremely proud of the history of our building and this Open House is to share the building with other members of the University community."

Dorkalam added, "The most interesting part of the day will be the alumni that attend. Alumni are able to tell us how the University used to be. For example, last year we had a 1929 graduate at the Open House, so I hope people will stop by for refreshment and talk with the graduates of earlier days."

Originally intended as a women's residence, Pembina was built in 1914, but stood incomplete until 1916. Following this, Pembina became a temporary hospital to handle the influenza epidemic of this time. Finally in 1919, it regained its original purpose and became a women's residence which lasted to 1974.

At this time, Pembina was closed as the University had concerns over the safety of the building. Its future as a residence was in question, but students, alumni and faculty conducted a campaign to keep Pembina open as a student's residence. Since 1975, it has existed as a coed residence for mature students.

Feminist Forum

by Lee Craig

The third annual Feminist Research Forum, sponsored by the Women's Research Centre, will be held September 21 and 22.

Eileen Morouney, coordinator for the forum, said the forum is being held because of "a desire for women to get together and share research, which we hope can then be integrated into the community."

Morouney stressed the importance of feminist research being recognized. "Our aim is for this information to be presented to students, faculty, and other women in the community, to provide a more open atmosphere."

Dr. Geri Wine of the Ontario Institute for Studies in Education will be present Friday night at the opening of the forum. Dr. Wine's main research involves the study of violence against women.

Also present Friday will be Jane Karstaedt, of the Edmonton Sexual Assault Centre.

The forum will take place in the Education North Building. Room 2-115. 6:00-9:30 Friday evening and 8:00 am-4:45 pm Saturday.

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A penalty of $15.00 per month will be assessed for each month after the last day for regular payment of fees in which a student's fees remain outstanding. Students are reminded that the University cannot accept responsibility for the actions of the post office if payments are not received by a deadline date. Also, if payment is dishonored there will be a **$15.00 charge** and if not replaced by the appropriate deadline date, the penalty will apply.

If fees are to be paid from some form of student assistance, please refer to Section 15.2.5 of the 1990-91 FEES INFORMATION AND TIMETABLE ADDENDUM booklet. Heritage scholars may call the Fees Section Hotline of the Comptroller for clarification of policy, if uncertain.

Students in the Faculty of Graduate Studies and Research are reminded that their fees are also to be paid in accordance with the foregoing.

Office of the Comptroller
Fees Section

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Students forced to remedy LOE deficiency

Barbara Beck

udents hoping to transfer into
faculty of Arts may be facing
culties in the future
e result of budget cutbacks
enrollment problems, they
no longer be accepted into
program with a language other
English (LOE) deficiency.
efore this year, students who
ired to the faculty were al-
ed to clear the deficiency
ra" to their degree by taking
ntroductory second language
rse. This is no longer the case.
ective January 1990, all appli-
ts including non-matriculated
rts were required to present
LOE at the time of application
rder to be accepted.

"The gate clanged down in 1989/90," said Dr. Lynn Penrod, Associate Dean of Academic Programs and Undergraduate Studies for the Faculty of Arts. "Admission requirements are now very rigid."

In the past, the introductory second language courses have been offered to students as a way to make up their LOE deficiencies. Because these courses were being overloaded with students attempting to complete their LOE deficiency, the demand increased substantially, and the faculty was having difficulty offering enough of these sections to facilitate the demand. Since students have the opportunity to complete these requirements in high school, Faculty of Arts Dean, Dr. P.D. Clements feels that the faculty's decision was a necessary one.

"The question we should be asking is that when times get tough around here, should the U of A be doing the high schools' teaching?" she said.

According to Cheryl Dunbar, Assistant to the Associate Dean of Academic Programs and Undergraduate Studies, these changes should not have any adverse effect on matriculated applicants who apply directly out of high school. Those students, she said, had been given notice that the changes would be occuring.

"The high schools were given three years warning," Dunbar said.

However, some students presently enrolled in other faculties at the U of A were not aware of these changes, and were therefore surprised to find that their applications for transfer had been turned down. Education student Celeste Urion learned the hard way after her application to transfer into the Faculty of Arts was refused.

"I wasn't admitted on the basis that I needed a second language," she said. "I figured that as long as I had a year of university, it wouldn't matter. It is bothersome, because I don't want to be in the Faculty of Education."

Celeste will remain in the Faculty of Education for an extra year in order to fill her LOE deficiency before attempting to transfer into Arts again next September.

Other students may find themselves in similar positions - staying in their faculties for another year simply to make up their LOE deficiencies, in order to transfer into Arts next September. Dean Clements is hoping this is not the case.

"I think that would be most unfortunate," she said. "We are not able to guess how many this would affect."

Cheryl Dunbar added an analysis will be conducted by the Faculty of Arts to determine the impact of these changes.

Enviro-kit new project for SU

by Doug Kerr

The environmental movement
s campus has gained new
petus with the formation of the
dents' Union Environment
uncil.
An ad hoc committee started
e summer, the Council is
aired by Student Union vp
ternal Sean Kennedy and
ntains representation from a
mber of university associations
d student environmental
oups, including Association for
vironmental Concerns Today
FECT), Environmental Campus
ganization (ECO) and the U of
Environmental Association.
"The is one of the more impor-
nt things I've been involved
th at the Student Union," said
lly Morrall, a member of the
uncil. Morrall, who is also the
dents' Union Club Commissioner, said that various groups and individuals from across campus had brought environmental proposals to the council.

"We especially need more feedback from students," said Morrall. She stressed the need for more student input into the Council and environmental issues at the U of A.

One of the projects being examined by the council is an "enviro-kit" containing reusable plastic cups, plates and cutlery. The "enviro-kit" would be used at L'Express Restaurant in SUB, and possibly at other private University food outlets pending approval by individual merchants said Morrall. She added that the "enviro-kit" project is being coordinated with the University of Calgary and could begin within a year.

The Environment Council has proposed several other initiatives including cross-campus environmental audits and a recycling program for the University's Student residences. The Council is also promoting Car Free Day on September 26th and Environment Action Week to be held November 4th to 9th.

Morrall pointed out that Environment Council meetings are open to anybody interested in watching the proceedings every Wednesday at 7 in room 606 SUB.

Cont. from p.2

Of the shift in graduate students enrollment Meekison said, "I don't know what the cause of the increase in part-time students is. Until we study the numbers of the last five years and see a trend, it is hard to say."

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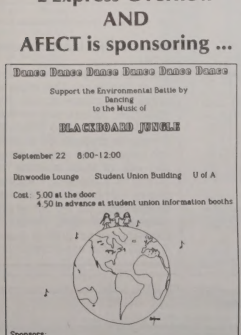
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OPINION

Other problems plaguing library

by Gil McGowan

Last Tuesday evening, during the "study-in" organized by the Students' Union to protest reduced library hours, the U of A's chief librarian, Ernie Ingles, agreed to meet at least a few of the students' demands. In particular, Mr. Ingles promised to keep Cameron Library open until midnight on weeknights.

After this announcement had been made many of the students gathered in Rutherford library appeared relieved. They were satisfied that their concerns had at least been partially addressed. But should students be satisfied with this concession? Should they now be willing to put the issue of the library out of their minds?

In my opinion, the answer to these questions should be an emphatic NO! Now that students have acted successfully to protect accessibility they should move on to attack other problems that have been plaguing the library. More specifically, they should demand that action be taken to stop the deterioration of our library's book collections.

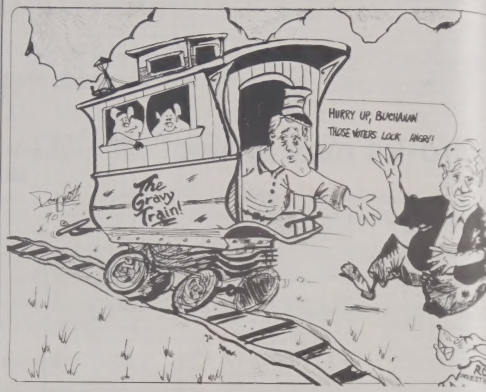
Since the mid-eighties, the library's acquisition budget has been eroded relentlessly. Cut-backs have been so severe, in fact, that the University will spend $6 million less on new books this year than it did in 1983-84. Without the best possible collection of books and periodicals the U of A's ability to serve its students and attract good scholars will be diminished.

The blame for those cut-backs does not lie with the U of A's administration but with the federal and provincial governments.

On the federal level, funding problems began years ago but worsened last year when the government announced in its budget for 1990 that transfer payments for medicare and advanced education would be slashed dramatically.

Here in Alberta the situation has been much the same. Despite government promises that advanced education is its highest priority, spending on advanced education decreased by 26 per cent in inflation adjusted dollars while overall spending increased 14 per cent. Alberta, in fact, contributes a smaller percentage of it GDP to advanced education than any other province.

So what can be done? Demonstrate! Last Tuesday we discovered that the wishes of a large and vocal group of students could not easily be ignored. We should all take this lesson to heart. If we don't, there might come a day when the only periodicals available in the library are Time and Alberta Report.



LETTERS

Opposition to library cutbacks

The hours at the John W. Scott Health Sciences Library have recently been drastically cut. The new hours represent a reduction of 21 hours per week from the Scott Library hours during the 1989-90 academic year. Given the already critical shortage of study space available to medical students in the W.C. Mackenzie Health Services Center and surrounding buildings, I feel that this situation is unacceptable and that longer library hours must be quickly reinstated.

These cutbacks in hours hit medical students particularly hard. Our workload is one of the highest in any program, undergraduate or graduate, at the University of Alberta. Our lecture schedule generally precludes us from studying during regular working hours on weekdays. Thus, our prime studying times are evenings and weekends — the exact times that the 21 hours have been cut from. Keeping the library closed during these hours will make it virtually impossible for many medical students to study as much as necessary to achieve academic excellence. The result will be a dramatic drop in the standard of medical education at the U of A. This is unacceptable.

This situation is not affecting medical students alone. Library hours across campus have been subjected to severe cuts. Students in all faculties have been adversely affected and I strongly encourage all students to lobby for a return to reasonable library hours.

The decision to cut library hours was a rash one. Yes, funding to the libraries is tight. Yes, some cuts in services will undoubtably result. However, there are many budgeting alternatives less damaging than library closing. For example, some library services can be cut during non-peak hours. Also, not all floors of all libraries need to be open at times when the libraries are being used primarily for studying. Finally, funds from other sources (both within the libraries and externally) can and should be redirected to keep the libraries open.

The new hours are already in effect at the Scott Library. This means that the situation is urgent. Immediate action must be taken to reinstate longer library hours.

Ian F. Parney
Medicine, Phase II

The Gateway welcomes letters to the editor.

If you have a comment which would be of interest to the students of the University, please do not hesitate to send it in. Letters may be dropped off or mailed to our office (Room 282 SUB), or may be dropped off at HUB or SUB info booths. The writer's name, faculty and year of study must be included, even if he/she is a student. Addresses and phone numbers are required on all submissions, but will not be printed.

Please remember, however, that *The Gateway* will not publish material which is racist, sexist or homophobic.

The Gateway

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niversity administration not listening

Stephen Samuel

ink that the University ad-ration has been rather stu-bout the library hours cut-. Get me straight, though-t passing judgement on the on itself, just on how it was ed. The reason why I refuse ack or defend the decision is that the rationale behind ision (presuming that there was one!) has been lost. e are too busy complaining t how the library reductions s students to listen to nations of why it may be a idea.

ybe the University of Alberta ny body is simply spoiled. he last decade or so, this tion was under the guiding hand of Myer Horowitz—a man the opportunity to discuss changes or to prepare for them. As a result, the only thing the current administration is likely to see coming from students is anger.

"the new administration seems much colder and more secretive"

who seemed to value communication, and who tried to remain open to the ideas of student and staff. The new administration, on the other hand, seems much colder and more secretive. Students are not given this will, of course, only reinforce the inclination to keep decisions from those whom they most seriously affect, until it is too late to change or improve them.

Students are not mushrooms, nor are they stupid. The people who populate the halls and classrooms of this institution are some of the future planners and designers of our world. It does not seem unreasonable to give them the benefit of the doubt and allow them the space to contribute to decisions that will affect the students of today and those of tomorrow. If people are given the time and space to discuss a decision rationally, it is easier for them to understand the need for such a decision, and in many cases, to find alternatives that may work better for all involved. When people are handed last-minute proclamations, it's not hard to see why anger is the result. Many students have planned their study and work schedules meticulously around library hours. If they had been warned at the beginning of the summer that this change was going to take effect in the fall, students would have planned for it. As it is now, all people can do is react.

This summer, the Students' Union attempted to approach the University's problems in a cooperative manner. Last-minute decisions, such as the reduction in library hours, make it very difficult to justify a non-adversarial approach when it comes to dealing with the university administration. The University has enough problems on its hands without people wasting their time and energy on hiding decisions from each other and then screaming about the them.

tters continued from... p.6

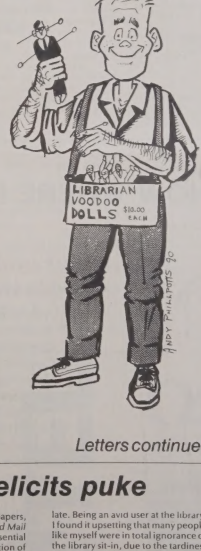
lore library disgust

e reason that we as students e to this school is to learn. a goal with a by-product of ess, financial stability, or tuality, we come here to . No one seeks a university ee with a primary intent of ing a potential spouse. If so, must be few.

understand that the ents' Union was not rmed of the newly duced library hours that we now affected by. I'm sure Suresh Mustapha was as tly astonished as I when ing of this bad news. What des me is the contradictory re of this decision. Why ld the University's Library ciation implement a new get which sacrifices so much. e new hours of operation already displacing students ng important study periods. his was a strategy for promise, it was a poor ce. Any action on behalf of University's library mittee which is detrimental udents is certain to backfire. link the fact that some ents depend on the library's ssibility was hastily looked.

hope that the Library elation will reconsider, allow some productive ideas to ice, and strive to accompany best interests of the student r with theirs.

G. Skryp
Education



Letters continued to p.9

Gateway elicits puke

It seems to me that newspapers, whether they be *The Globe and Mail* or *The Gateway*, provide an essential service to people. The production of a newspaper should not be taken lightly, at the very least the production deadlines should be met.

As astounding as it may seem, the University newspaper informs students of ongoings at the University (this is sarcasm, folks). Not *The Gateway*! Their Tuesday, September 18th edition was actually released on Wednesday, September 19th to the majority of the student body. The cover story entailed the plans of the Students' Union to hold a library protest on, ironically, the 18th of September. Luckily, I found this out Wednesday morning, one day too late. Being an avid user at the library, I found it upsetting that many people like myself were in total ignorance of the library sit-in, due to the tardiness of *The Gateway*.

I want to thank *The Gateway* for profesionally reporting news and events that are about to happen after they have happened. The great convenience about most newspapers is that they are current, not outdated. The newspaper is not a toy to be published at a whim. Take it seriously. If you can't publish it on time, don't bother doing it at all, because it's a waste of time, money, and resources. You amateur journalists and publishers make me puke.

Troy Rains
Electrical Engineering II

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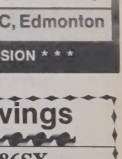

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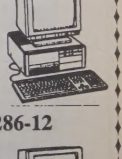

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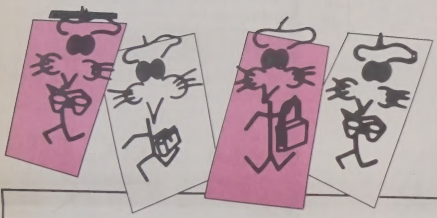

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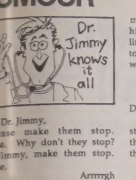
UMOUR



Dr. Jimmy,
ase make them stop.
e. Why don't they stop?
Jimmy, make them stop.
e.

Arrrrrgh

rgh,
ase, no suicide. Yes, I am
r of the problem, but for the
le reason that I am not a member of "the" bureaucratic hierarchy, my abilities are limited. I'm trying to get through to the Big Guy, but he doesn't want to talk to me. So, let's talk.

the Dr.

Dear Dr. Jimmy,

Why can I tell a first year student on sight? I can't place the reason for this. Was I like this in 1982?

Eternal Student

Eternal,

Yes, yes, yes, yes, yes, yes you were as were all of us. It's a wonder, isn't it, how we can immediately spot the loneliness and insecurity stapled onto the faces of these pathetic people. They do things like chew *Hubba Bubba* in our classes and wear neon baseball caps. They still think stalling the professor from real progress is cool. But don't pick on them — you were one too!

the Dr.

Dear Dr. Jimmy,

What is the meaning of life?

Student

Student,

5.5 for the next eight months.

the Dr.

etters continued from p.7

tudents set record straight

September 18th issue of *Gateway* carries a letter rning the court action nen the GSA and the rsity. While, like everyone MR Tim Woolley is entitled opinion, his letter contains al inaccuracies about the The fee in question, the nuous Registration Fee rear's terminology) is paid l graduate students, once reach a certain period in program.

like undergraduates, whose or a year are based on the es they take, graduate nts pay a *program* fee ly $747 per term, on top of neral fees. This program payable for a fixed number nesters, depending on the idual graduate program. this time has expired, the nt pays a *post-program fee.* ourt case is over this post-am fee.

t year the fee, known as the *nuous Registration Fee* 52 per term. This year the s $249 per term. The ersity administration has ed to divide the fee into two , applying to different es of students. The CRF per n, according to this year's ndar, applies, as Mr. Woolley states, to graduate students who are continuing their graduate programs off campus. The newly named *Minimum Instruction Fee* applies to all graduate students continuing their programs, who have paid their program fees already. These students may be taking courses or completing their graduate program. Thus the majority of students affected by the increase are not 'working or taking a holiday' but are continuing their graduate program. These students are receiving instruction, either through supervision of research or through courses. Thus the GSA believes that this is a fee for instruction, subject to a maximum increase of 15% in any one year. For this reason we are challenging the legality of the increase.

Jackie Stavely
GSA VP Communications

Letters continued to p.11

Tim J. Woolley obviously does not understand the issue of increased instructional fees for graduate students. In his letter to *The Gateway*, Wooley states that the increased fees don't matter, because "the students are out working or taking a holiday during this period."

This statement is completely untrue. The continuing registration fee applies to graduate students who have paid the required tution (three years for a PhD) and are completing their research or writing their thesis. These students are no longer taking courses, and so should not be paying tution. Graduate students are, in fact, a cheap source of labour for the University, both as teaching assistants, and as research assistants. Considering that the stipends for graduate students have not increased accordingly, the tuition hike could be quite a hardship for students, especially foreign students and those supporting families. Other universities across Canada have much lower continuing registration fees, or do not charge tuition at all to those employed as graduate assistants. If the U of A continues to treat its graduate students this way, it will certainly become more difficult to attract new students.

Nola Etkin
Graduate Studies IV

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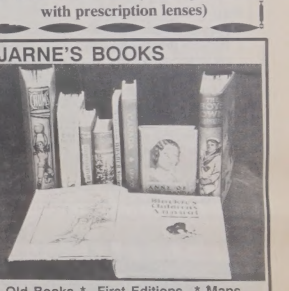

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PUB DEWEY'S DELI

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ore letters . . .

eith really pissed off

, it's that time of year we all come back to school nd out what changes (for or worse) have occured we were plugging away at mmer jobs. The intent of ster is not to prove a ior command of the language, but rather to bout happenings on and campus that piss me off. no particular order, here is ch list:

G. Paul Skelhorne, our in-Chief, recently wrote a n complaining that CJSR play bands such as Rush, alen, and AC/DC. C'mon l, I'm as big a Rush fan as , but these bands do not on an alternative station. want to hear this music, e K-97 and if it doesn't live ts AOR format, it's not up R to pick up their slack!

ll summer, the Edmonton ji had the U of A's al woes splattered over nt page of the City section. re these people trying to retty soon, prospective vers will be saying, "Oh aduated from the U of A. hat the place where the of education sunk below epths of the North chewan?" Who's to ? President Paul port seems to be taking a heat, but I don't think that fficit occured overnight.

(3) The library is collecting more fees and cutting its services. Does this make any sense? We have to give full support to our Students' Union, so they can support us.

(4) Once again, there are tuition increases that could choke a mastodon. A big "hurrah" for the GSA and SU for taking money grubbing systems to court.

Keith Maurik
Science IV

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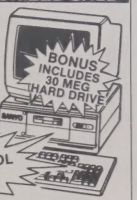

BACK TO SCHOOL SPECIAL

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Trekkies: "Get a life"

In response to Howard Roang's letter on September 18, concerning his consternation at the shot at *Star Trek* in the Space Moose cartoon, I can only say, "Get a life."

I believe I read an article about a convention not too long ago where William Shatner (a.k.a. Captain James T. Kirk in case you've been living on a desert island for the past fifteen years) said exactly the same thing to a crowd of convention attendees. What would lead the actor to "insult" his devoted fans in such a way? Questions like "What was your motivation when you kissed that woman in such and such an episode after..." might have something to do with it.

Try not to forget that, while *Star Trek* has a tremendous following of devoted fans, it is just entertainment. And despite the ever-increasing popularity of the show, the actors who play the roles are mere men and women.

Scott Advani
Computer Science IV

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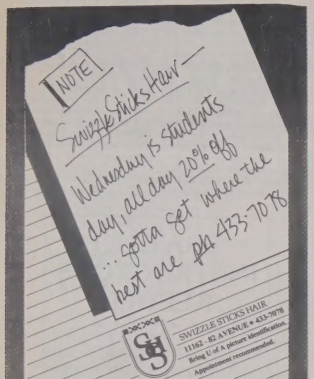

HUMOUR

Friday night at La Bar

by Kisa Mortenson

Ever say the words, "I was a designated driver?" It was Friday and I was out to stay sober. Andrew and Bob (a.k.a. Dandy Andy and Happy Bob), on the other hand, were out to get silly. Dandy Andy and Happy Bob were convinced that for a complete and balanced diet, beer, beer, and more beer was a definite must. Forget Wheaties...forget Wayne's Pro-Stars...beer really gave these guys that extra "umph" (energy) to dance. And could these guys dance... With his energy and slight lack of balance, Dandy Andy wasn't too selective in his choice of dance partners and did the bump with some hairy man on the dance floor.

"Bob must have made it safely into a bed on the south side"

Luckily, I was there to cut in and prevent some weird, primitive and territorial war dance from occurring. Phew... It was getting late and I was tired, so I waited outside in my car for the two amigos. If Happy Bob and Dandy Andy didn't leave soon, they'd be tap dancing to Madonna's *Vogue* or doing the Mexican Hat Dance around a bottle of Corona. At last, they emerged from La Bar and got into La Car of La Designated Driver (me!).

Problem 1:

How do you drive two drunks home? First, decide which way is north and which way is south. Happy Bob couldn't quite figure it out. While Happy Bob pointed north and said to drive south, I drove sober south.

Problem 2:

How do you keep two happy and very friendly drunks from talking to everybody you drive by? You don't...Happy Bob and Dandy Andy had their heads and whatever else they could fit through the window, hanging out of the car. They asked the oh-so-cool-45-year-old-in-the-red-pinto where the party was. At least, I know where to party in about 25 years.

Problem 3:

How do you know if you've dropped the drunk off at the right house? You d Andy and I watche cross the fence t house and that w saw of him. I watch the next day for possible peeping T Bob must have mad a bed somewhere side.

Problem 4:

What happens t drunk Dandy Andy a He gets hungry. W the cops' favourite h Horton's, and dro

delights of eating donuts. I wore mine decided to help me gusting things, while whipped petroleum left Dandy Andy a him go to his apart thinking, "What cou than beer and doru the morning?" Yes, it—the day after is a because you get to le what they did the n Better yet, if you w Gateway, you get to them (provided you

Gary Brennan Certified Management Accountant

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